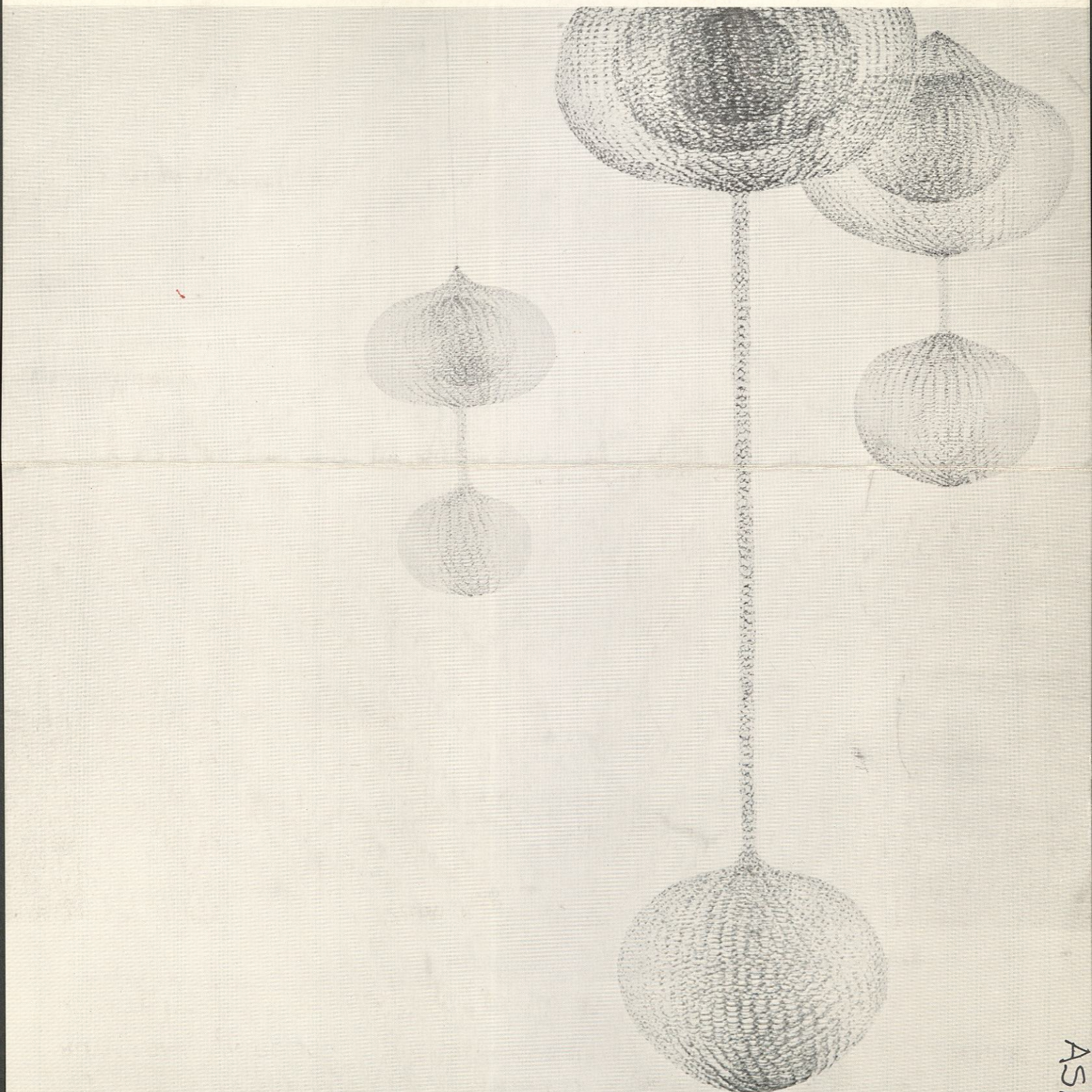
ASAWA

RUTH ASAWA WIRE SCULPTURE AT THE PERIDOT GALLERY, 820 MADISON AVENUE AT 68TH STREET, NEW YORK 21. MARCH 12TH TO APRIL 7TH, 1956.

ONE-MAN

PHOTO PAUL HASSEL

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LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK



ASAWA

Architects Awards Set

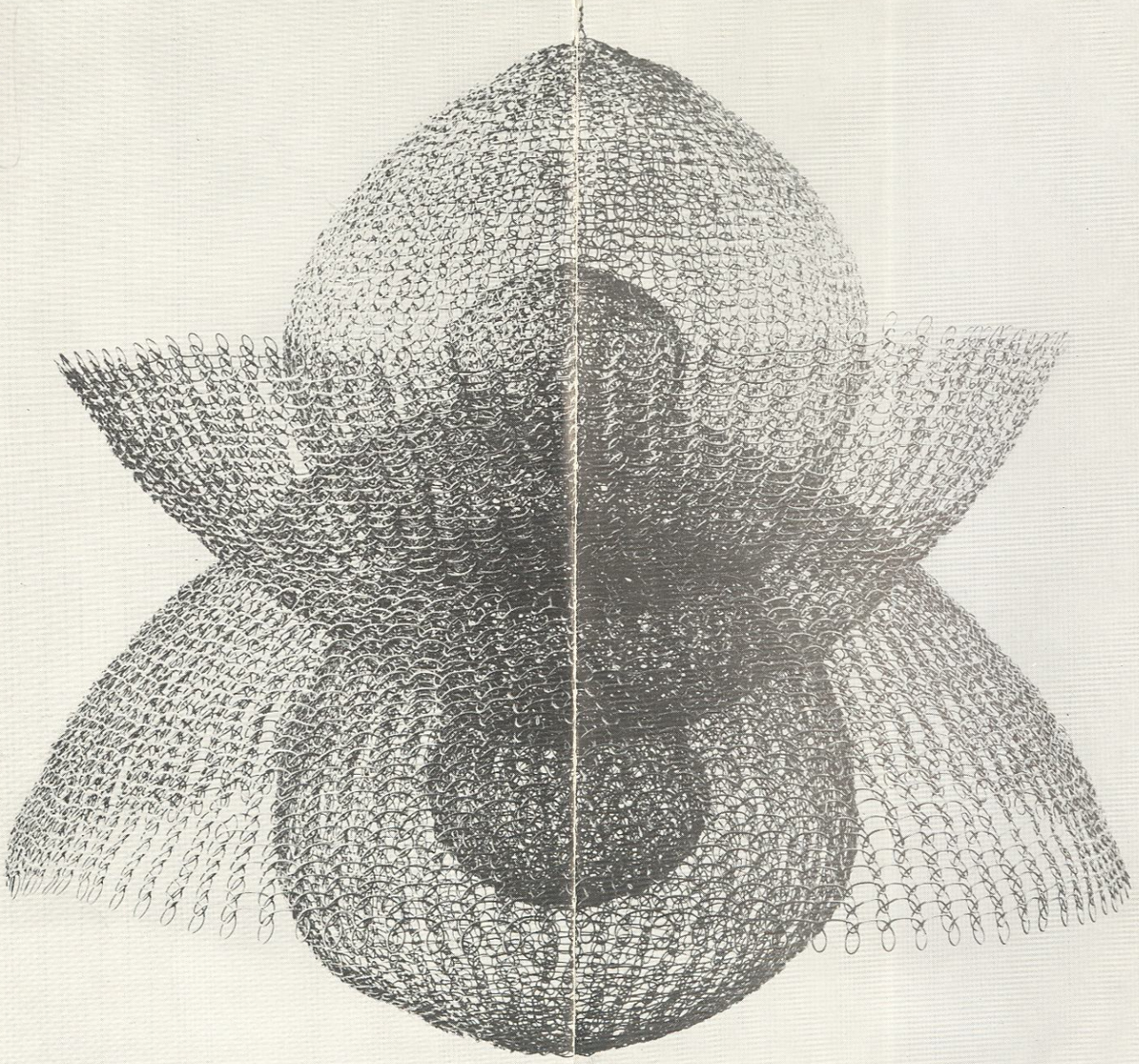
Ruth Asawa Lanier, San Francisco, has been selected to receive the 1974 Fine Arts Medal of the American Institute of Architects for distinguished achievement in the fine arts related to architecture.

Presentation of hers and other's awards will be made during the AIA's national convention May 19-23 in Washington, D.C.

Also receiving awards at the convention will be the Hamden, Conn., firm of Kevin Roche John Dinkeloo and Associates, the 1974 Architectural Firm Award, and Jack D. Train, FAIA, Chicago, the Edward C. Kemper Award. .

ASAWA

ONE-MAN



ruth

asawa

ONE-MAN

sculpture
at the
peridot gallery
820 madison ave. at 68th st. new york
preview monday dec. 6, 5 to 7 p.m.
through dec. 31, 1954

photo: imogen cunningham

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

The Collector ONE-MAN ASAWA

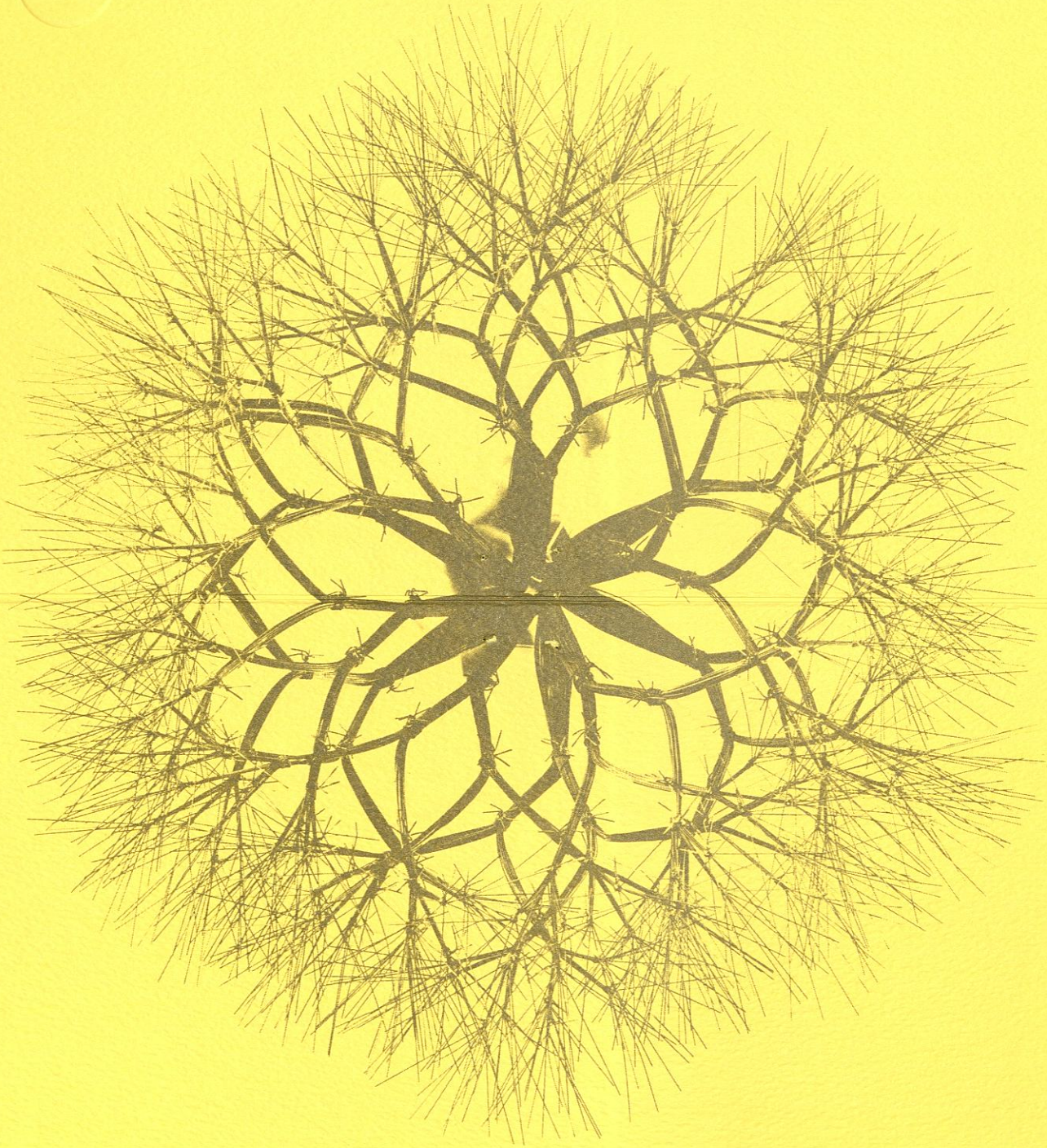
John Bolles

September 24 to November 8
Mills College Art Gallery
Oakland, California

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

SEP 27 1968

Sculpture: Ruth Asawa



The beauty possible in people, in art and architecture, in archaeology and structure, have always been a part of my life. Without these, life would be the vacuum which so often threatens to engulf us. One cannot acquire a love of these . . . they are inherent and must be cherished from the beginning.

John S. Bolles, FAIA

What do you say about a man who is a widely extravagant believer in the arts—who constantly demonstrates his support—and who is himself creative? Everything!

Ralph DuCasse
Chairman of the Art Department
Mills College

The first exhibition of the entire John Bolles Collection gives me in my inaugural exhibition a rare opportunity to support one of the great Bay Area patrons of the arts.

Elizabeth E. Ross
Curator of the Art Gallery
Mills College



TAMARIND LITHOGRAPHY WORKSHOP, INC.
1112 N. Tamarind Avenue, Los Angeles, California 90038

Artist: Ruth Asawa
1116 Castro Street
San Francisco, Calif. 94114

Tamarind Fellowship: September - October 1965

Sculptress Ruth Asawa, working in lithography for the first time, explored many techniques in the fifty-four prints of her Tamarind oeuvre. She experimented with washes, shellac and rosin reverses, acid-tint and various transfer papers in lithographs that deal mostly with subjects from nature. The artist exploits the organic qualities of the medium to render the substance of objects - the texture and luminosity of their surfaces. In "Poppy" (30" x 20½"), a large orange flower floats in a sea of blue wash; and in "Owl" (24" x 35"), the black bird emerges from a cloudy sky of black washes.

Asawa worked closely with artisan-printer Clifford Smith and the printer-fellows of Tamarind. Generally she drew her images on stone, and they were hand-pulled in both black and color. The artist experimented with many papers, including brown Japanese Catermole. The impressions range in size from 11" x 11" to 41" x 29" and are priced from $75.

A suite of twelve lithographs is titled "Flowers" and includes hand-drawn title and colophon pages. There are ten images of flowers; three are in black and white and seven are in color. The artist's edition of twenty was pulled on Arches paper; the nine Tamarind Impressions were printed on German Etching paper. The suite is enclosed in a box made by the Schuberth Bookbindery, San Francisco, and will sell for $450.

Ruth Asawa was born in 1926 in Norwalk, California. She has had one-man shows at the Peridot Gallery, New York, the M. H. De Young Memorial Museum, San Francisco, and the San Francisco Museum of Art. She has participated in a two-man show at the Ankrum Gallery, Los Angeles. Among her group shows are the Sao Paulo Biennale and exhibitions at the San Francisco Museum of Art, the Whitney Museum of American Art, the Chicago Art Institute, the Santa Barbara Museum of Art, the Oakland Museum of Art, the Denver Museum of Art, The Museum of Modern Art and the M. H. De Young Memorial Museum. She is represented in the collections of The Museum of Modern Art, the Oakland Museum of Art, the Whitney Museum of American Art and Williams College, as well as numerous private collections.

MEDIA RELEASE
March 18, 2003
Contact Tobey Moss/
Erin Weiss
(323) 933-5523

Tobey C. Moss GALLERY

7321 BEVERLY BOULEVARD • LOS ANGELES CALIFORNIA 90036 • (323) 933-5523 FAX: (323) 933-7618
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RUTH ASAWA

ARTIST'S FILE

Sculptures, Drawings and Lithographs
May 15th - June 28th, 2003

A Zen Buddhist background supported **RUTH ASAWA** at an early age in her determination to become an artist. From misfortune to good fortune, in 1942 in the temporary Japanese internment distribution center at Santa Anita racetrack, she received art training from fellow internees - Walt Disney studio artists who spent five hours a day teaching drawing. She continued her art training at the Rohwer Relocation Center in Arkansas, finally earning a scholarship to Black Mountain College in North Carolina to study with avant-garde artists Josef Albers and Buckminster Fuller. Inspired by their philosophies and life-long friendship, she found a unique aesthetic 'voice' in her experiments with wire crocheted forms using natural tools: her fingers.

At Black Mountain, Asawa met and married fellow student/architect Albert Lanier. They moved to San Francisco where she continued to crochet her wire sculptures. Those airy and sensuously curved globes, baskets and lacy forms hung from the walls and ceiling, capturing space and light and a vista that encompassed the environment. In addition to cast bronze pedestal sculptures, she also explored lithography through a fellowship to the Tamarind Lithography Workshop in Los Angeles in the 1960s. The viewer can see that, calligraphically, her wire forms are often transposed to the lithograph stone!

In addition to her wire and bronze sculptures and lithographs, our show includes 'sumi' brush drawings from the 1950s. These "Plane Trees" were made by manipulating poured sumi ink on a wax-coated paper; rich, full forms resulted. Asawa has an affinity for ink and, throughout the recent years (even today!), she has created intricate renderings of people, plants and flowers that will be presented on our walls. The relationship between these fine line drawings and the delicate wire sculptures is interesting to note.

Over the years, as a mother of six, an inspiring teacher, a renowned artist and a community arts advocate, Asawa created cast bronze pedestal pieces and numerous public sculptures throughout the San Francisco area...and received accolades and many awards. Her work has been purchased by prestigious institutions that include the Whitney Museum, the MOMA, the SFMMA and the Oakland Art Museum.

Slides and digital images are available upon request.

ASANO, KYOKO.

CIRRUS

ARTIST'S FILE

September 1992

FOR IMMEDIATE RELEASE:

Kyoko Asano: The Table Series: New Paintings
October 10 - November 14, 1992

OPENING RECEPTION: SATURDAY, OCTOBER 10, 3-5 PM

Gallery Hours: Tuesday - Saturday, 11:00 - 5:00
Contact: Steven Frisina or Jean Milant 213-680-3473

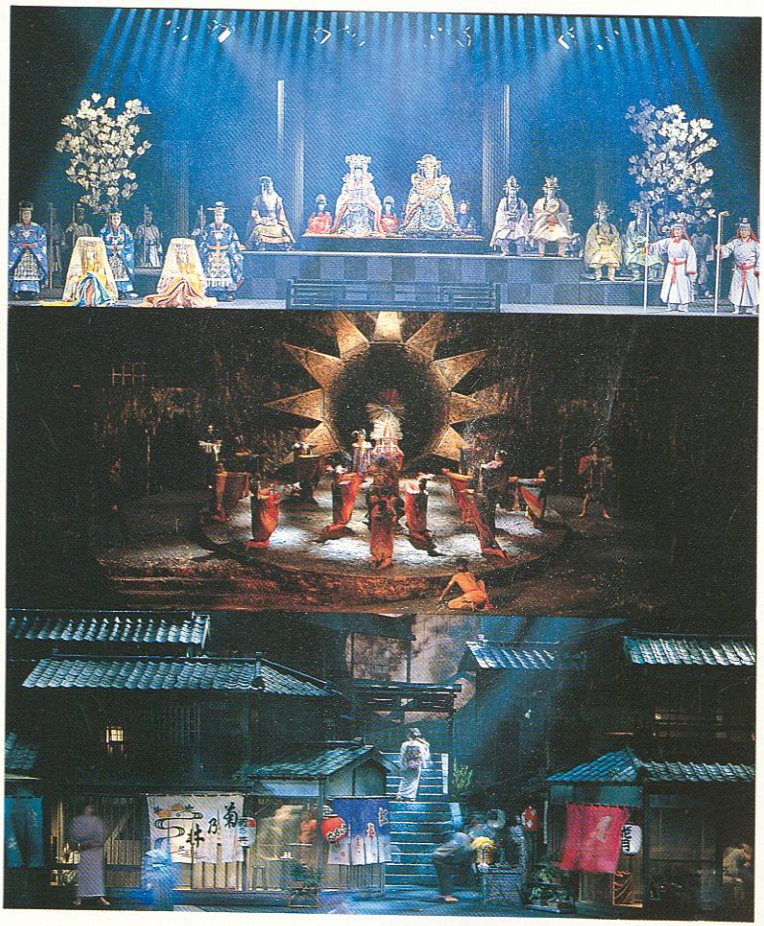
Cirrus Gallery is pleased to announce the opening of an exhibition of new paintings by Kyoko Asano, on view October 10 to November 14 in the second floor gallery.

Asano's recent series of paintings are still lifes all of which contain a tabletop or part of a table with an object or objects arranged on top of it. An elaborate and very detailed tablecloth covers the tables and contrasts against the flat color the surrounding space is painted. These two areas are anchored together by the objects placed on the table (a rock, vase, bowl, etc.) This series of paintings is meditative and continues Asano's exploration into issues like collective consciousness, relativity of time, and the time-space-event continuum.

Asano was born in Japan and currently lives and works in California. Her work is represented in numerous public and private collections. In addition to Cirrus, Asano's work has been featured in exhibitions at L.A.I.C.A, the Laguna Beach Museum of Art, the Long Beach Museum of Art, and the Municipal Art Gallery, Los Angeles.

CONTEMPORARY PAINTING AND SCULPTURE • PUBLISHERS OF FINE ART GRAPHICS
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THE SCENIC ART OF SETSU ASAKURA



January 31 - ~~March 27~~ MAY 1, 1988
12:00 Noon-5:00 p.m. daily, Closed Mondays
Weekends/11:00 a.m.-4:00 p.m.

Doizaki Gallery

Japanese American Cultural and Community Center
244 South San Pedro St., Los Angeles

Printing by Dai Nippon Printing Co., Ltd. Printed in Japan

ASAKURA, SETSU

DOIZAKI GALLERY
Japanese American Cultural and Community Center
244 South San Pedro Street
Los Angeles, California 90012
(213) 628-2725

ARTISTS FILE

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JACCC

THE SCENIC ART OF SETSU ASAKURA
Contemporary Japanese Stage Design

January 31-March 27, 1988
12:00 Noon-5:00p.m. daily, Closed Mondays
Weekends/11:00a.m.–4:00p.m.

Sponsored by
The Seibu Museum of Art
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In cooperation with
Japan Stage & Television Designers Association(JASTA)

Coordinated by
Atelier AZA Co.,Ltd.
East West Communications

Organized in collaboration with
Japanese Centre of the OISTAT

Special thanks to
the Asian Cultural Council

JACCC programs are funded in part by the National Endowment for the Arts, California Arts Council and the City of Los Angeles, Cultural Affairs Department.

ASAWA only

ONE-MAN

Upon graduation from high school, I was permitted to leave the internment camp in Arkansas to attend college. I pursued a teaching credential in art at Milwaukee State Teachers College, studying drawing, painting, print-making, pottery and weaving. After three years I was told that no one would hire me because we were still at war with Japan.

Fellow students who had gone to Black Mountain College, North Carolina, the year before persuaded me to go with them to their new school. Teachers there were practicing artists, and there was no separation between studying, performing the daily chores and relating to many art forms. I spent three years there and encountered great teachers who gave me enough stimulation to last me for the rest of my life — Josef Albers, painter, Buckminster Fuller, inventor, Max Dehn, the mathematician, and many others. Through them I came to understand the total commitment required if one must be an artist.

Since Black Mountain, San Francisco has been my home. I have reared my own family here and have tried to integrate that undertaking with "being an artist". Most of this show is a diary of these years. Fortunately there have been commissions which permitted me to realize bigger projects than would have been possible in my kitchen or basement workshop.

Through this show I hope to share with you the joy and wonder I find in working. Perhaps some of you will make art an integral part of your daily lives. It is a very satisfying preoccupation.

Ruth Asawa Lanier

ONE-MA

ASAWA only

ONE-MA



APR 3 - 1962

ASAWA ASAWA only

RUTH ASAWA

ONE-MAN

"Ruth Asawa's webs of wonder, called "sculpture" for want of a better word, lace the upper reaches of a de Young Gallery.

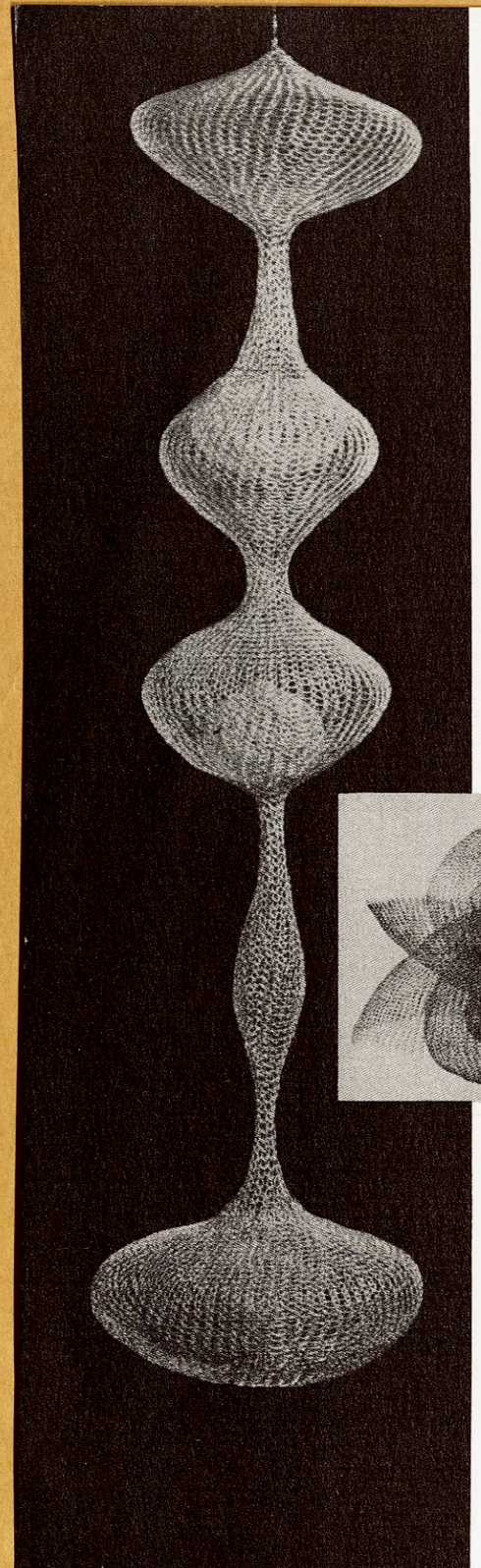
The delicate forms of this Japanese-American are known from sea to shining sea. Completely unique, they suggest only themselves or, with their sense of growth, air plants. Some drop on a fine strand, develop a bulb, drop again and redevelop. Others leaf out. Gently turning, catching and reflecting the light, these airy shapes seem less real than the shadows they cast.

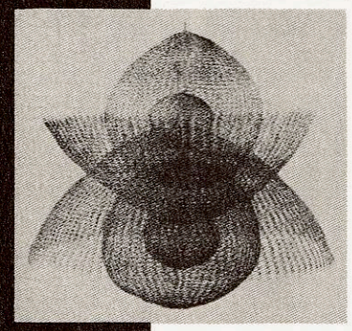
Her sculpture has been included in numerous important exhibits and presented in one-man shows at New York's Stable and Peridot galleries." *Miriam Dungam Cross*

"—Manhattan gallerygoers crowded two shows that uniquely bridged East and West. Both were important sculpture exhibitions, and both were by Japanese-Americans: Isamu Noguchi and Ruth Asawa. Ruth Asawa studied under Joseph Albers at Black Mountain College. If Noguchi's ceramics demonstrate a certain grinning bounciness in the Japanese heritage, Asawa's wire constructions show the opposite side: austerity and calm. In their openness, delicacy and symmetry they somewhat resemble blossoms, odorless, colorless outsize, yet refreshing to contemplate.

Noguchi and Asawa share one quality of Oriental art that Western artists often lack: economy of means. Their Japanese ancestors devoted vast efforts to making a single brush stroke look easy. By confining themselves to simple shapes made of patted mud and woven wire respectively, Noguchi and Asawa also achieved a pleasing quality of ease and oneness with their work. Judged by one standard of art, i.e., the proportion of visible effort to effect their sculptures stand high."

TIME Magazine





Untitled, brass wire, 42"
Philip Johnson, New York

"Miss Asawa's exhibition (de Young Museum) consists largely of hanging sculptures. The transparent forms—flowing freely and hanging freely from the ceiling—are extraordinarily rich in design and equally rich in emotional connotation. Often these shapes incorporate other shapes, sometimes in very complicated ways; there may be as many as five tissues of knitted wire, each differing in shape and color, one enclosing another, in a single work. Sometimes Miss Asawa turns in the opposite direction; instead of enclosure, openness becomes her theme, and then the sculpture is like a glistening, monumental abstraction of foliage and flowers.

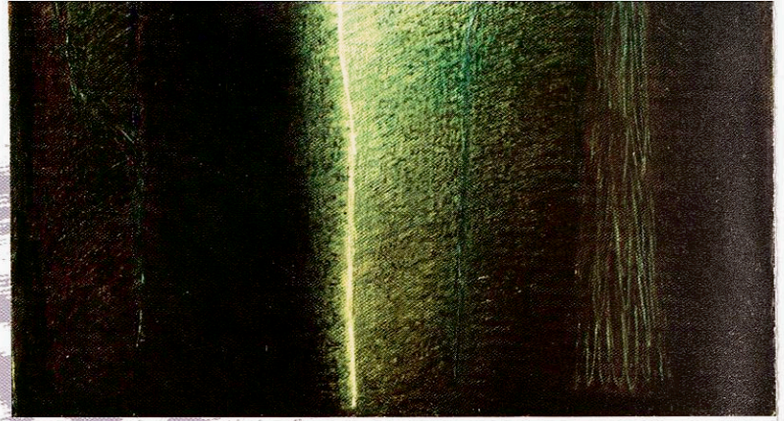
All in all, Miss Asawa possesses one of the most original, unprecedented styles of any sculptor in America".

Alfred Frankenstein, S.F. Chronicle

Untitled, black iron wire, 24"
Nelson Rockefeller, New York

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LOS ANGELES, CALIFORNIA

ONE-MAN





robert & kyoko pahrtih

robert & kyoko pahrtih

{to know the unknowable...
to see the unseen}

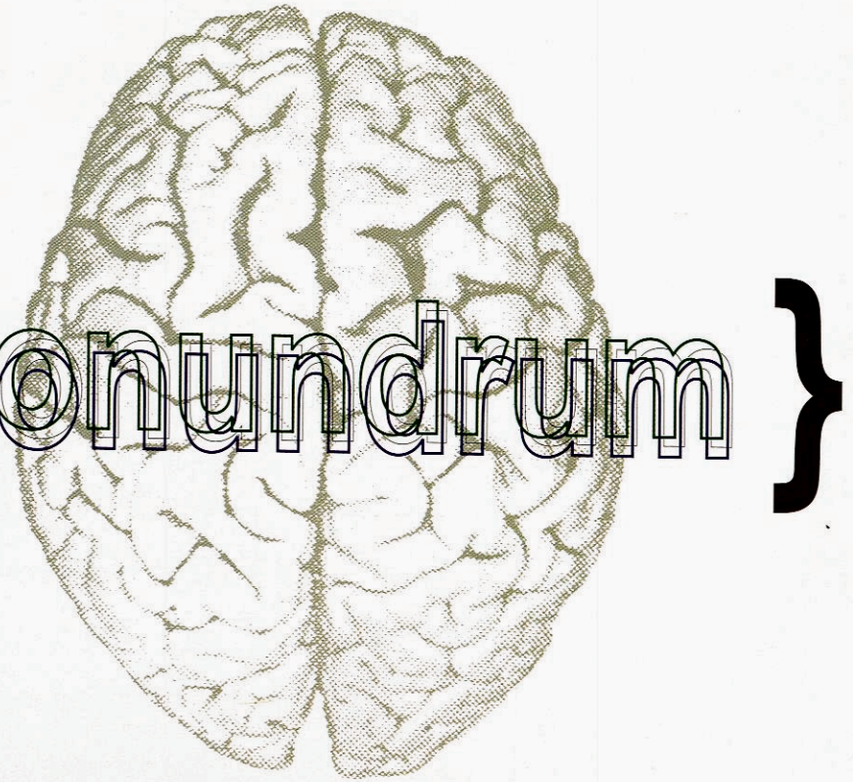
{julian a. mcphee galerie} university union/cal poly san luis obispo, july 26-august 26, 1995 {artists' reception} saturday, july 29, 4-6pm

associated students incorporated/california polytechnic state
university san luis obispo, ca 93407/(805)756.1182

ARTISTS FILE

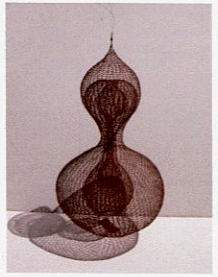
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Selected Solo Exhibitions:

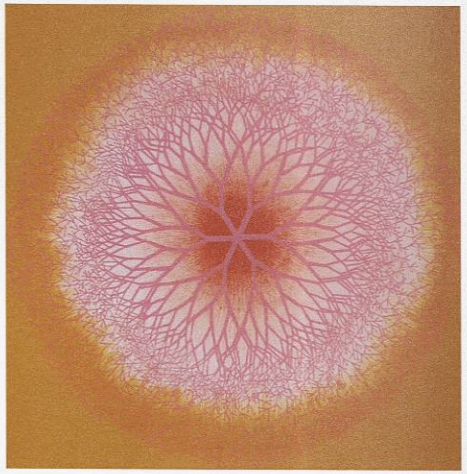
1953 Design Research, Cambridge, MA
1954, 56, 58 Peridot Gallery, NY
1960 M.H. deYoung Memorial Museum, San Francisco, CA
1965 Pasadena Museum of Art, Pasadena, CA
1969 Los Angeles County Fair
1973 San Francisco Museum of Art, Retrospective View
1978 Fresno Art Center, Fresno, CA
1987 San Francisco City College Art Gallery, San Francisco, CA
1996 J.J. Brookings Gallery, San Francisco, CA
2001 *Completing the Circle*, Fresno Art Museum, Fresno, CA
2003 Tobey C. Moss Gallery, Los Angeles, CA



Untitled Enameled copper 1980s
15 x 10 inches (38.1 x 25.4cm)

Selected Group Exhibitions:

1954 *Four Artists*, San Francisco Museum of Art
1962 San Francisco Museum of Art
1969 San Francisco Museum of Modern Art
1987-1988 *The Eloquent Object*, Philbrook Museum, Oakland Museum of Art, Boston Museum of Art
1988 *Passages: A Survey of California Women Artists*, Oakland MA
1989-1990 *Blueprint for Modern Living: History and Legacy of the Case Study Houses*, Museum of Contemporary Art, Los Angeles
1993 *Pacific Rim: Japan*, California Crafts Museum, San Francisco
1999 *Art From Stone: Prints from the Tamarind Lithography Workshop, 1960-1970*, Norton Simon Museum, Pasadena, CA
2000 *Raumkorper Netze und Andere Gebilde*, Kunsthalle, Basel, Switzerland
Made in California: Art, Image and Identity, 1900-2000, LACMA
2001-2003 *Vital Forms: American Art in the Atomic Age, 1940-1960*, Brooklyn MA NY (traveling)



Desert Plant 1965 Color lithograph 18 x 18 inches (45.7 x 45.7cm)

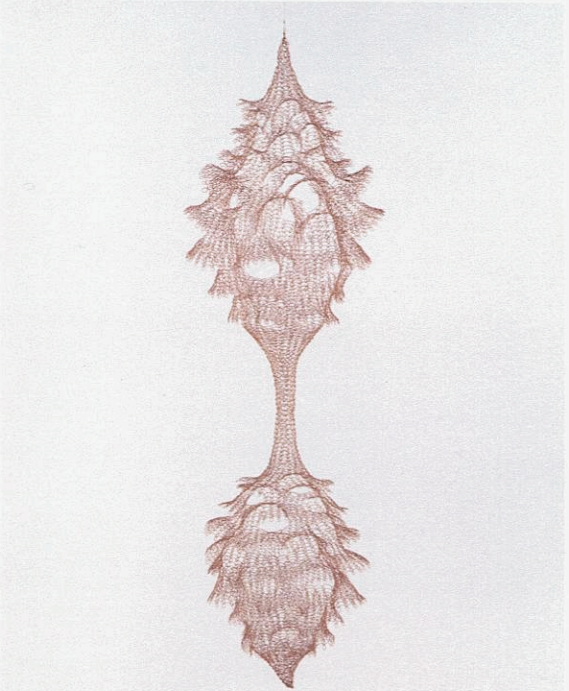
Selected Public Commissions:

1963-1965 Joseph Magnin Co., San Francisco and Topanga Canyon: Woven and Tied Wire Sculpture
1966 Ghirardelli Square, San Francisco, Andrea: Cast bronze fountain
1971 The City of Phoenix, AZ, Civic Plaza: Tied bronze wire fountain
1970-1973 The Hyatt Corporation of America, Grand Hyatt on Union Square: Cast bronze fountain
1984 Ramada Renaissance Hotel of San Francisco, *San Francisco Yesterday and Today*: Glass fiber reinforced concrete bas relief
1994 City of San Jose, County of Santa Clara, and the Local Japanese-American Community, Japanese American Internment Memorial Sculpture, San Jose, CA: Cast bronze bas-relief sculpture

Selected Public Collections:

Solomon Guggenheim Museum, New York, NY
Oakland Museum of Art, Oakland, CA
Addison Gallery, Andover, MA
Williams College, MA
Chase Manhattan Bank, New York, NY
Whitney Museum of American Art, New York, NY

RUTH ASAWA



Untitled 1998 Crocheted brass wire 50 x 14 inches (127 x 35.6cm)

Tobey C. Moss
GALLERY
7321 BEVERLY BOULEVARD LOS ANGELES, CALIFORNIA 90036 (323) 933-5523 FAX: (323) 933-7618
www.tobeycmossgallery.com EMAIL: tobeymoss@earthlink.net

A Zen Buddhist background supported RUTH ASAWA at an early age in her determination to become an artist. From misfortune to good fortune, in 1942 in the temporary Japanese internment distribution center at Santa Anita racetrack, she received art training from fellow internees - Walt Disney studio artists who spent five hours a day teaching drawing. She continued her art training at the Rohwer Relocation Center in Arkansas, finally earning a scholarship to Black Mountain College in North Carolina to study with avant-garde artists Josef Albers and Buckminster Fuller. Inspired by their philosophies and life-long friendship, she found a unique aesthetic 'voice' in her experiments with wire crocheted forms using natural tools: her fingers.

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In addition to her wire and bronze sculptures and lithographs, our show includes 'sumi' brush drawings from the 1950s. These "Plane Trees" were made by manipulating poured sumi ink on a wax-coated paper; rich, full forms resulted. Asawa has an affinity for ink and, throughout the recent years (even today!), she has created intricate renderings of people, plants and flowers that will be presented on our walls. The relationship between these fine line drawings and the delicate wire sculptures is interesting to note.

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© Tobey C. Moss

RUTH ASAWA

Sculptures, Lithographs, Drawings

May 15 through June 28, 2003

Opening Reception:
May 15, 2003 6 to 8 pm
Valet parking

Tobey C. Moss
GALLERY

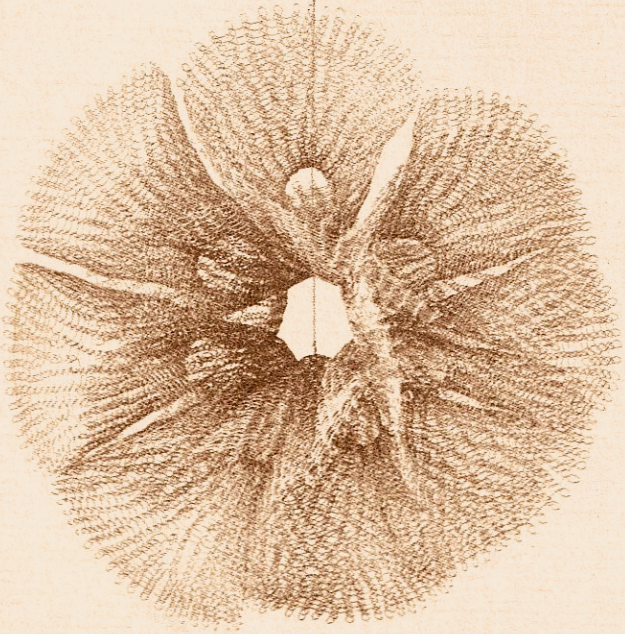
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1942 During World War II, 16 year old Asawa and her family are interned at the Santa Anita Racetrack.
1943 They are transferred to the Rohwer Relocation Canter in Arkansas, where Asawa receives her High School diploma.
1943-1946 Attends Milwaukee State Teachers College; her Japanese heritage impedes student teacher training; could not fulfill requirements for her degree.
1946-1949 Receives scholarship to Black Mountain College, North Carolina, studies with avant-garde artists Josef Albers and Buckminster Fuller. Here she begins experimenting with crocheted wire sculpture and also meets her future husband, architect Albert Lanier.
1949 Marries Albert Lanier and moves to San Francisco.
1950-1960 Exhibits in solo and group shows internationally including San Francisco Museum of Art and deYoung Museum, Oakland Art Museum, Chicago's Art Institute, New York's Whitney and MOMA and the Sao Paolo Biennial in Brazil.
1965 Receives the Tamarind Lithography Workshop fellowship; creates 52 lithographs.
1968-1972 Active in San Francisco Public Schools; introduces dough as sculpture technique. Serves on San Francisco Art Commission.
1974 Appointed to President Jimmy Carter's Commission on Mental Health.
1976 Appointed to the California Arts Council.
1980 Serves on the National Endowment for the Arts.
1982 February 12 is declared Ruth Asawa Day in San Francisco.
2002 Participates in making *The Garden of Remembrance* at SFSU in memory of WWII internment of Japanese-Americans.
1968-1998 Receives two Honorary Doctorate of Arts degrees, a Bachelor of Fine Arts and many, many Awards.



Plane Tree #6 Sumi ink on coated paper 1959
17 1/2 x 23 inches (44.5 x 58.4cm)

an exhibition of sculpture and drawings by



RUTH ASAWA

January 19 - February 21, 1965

Opening Reception
Tuesday, January 19
8 - 10 p.m.

Pasadena Art Museum
46 N. Los Robles, Pasadena

ASAWA, RUTH

PASADENA ART MUSEUM
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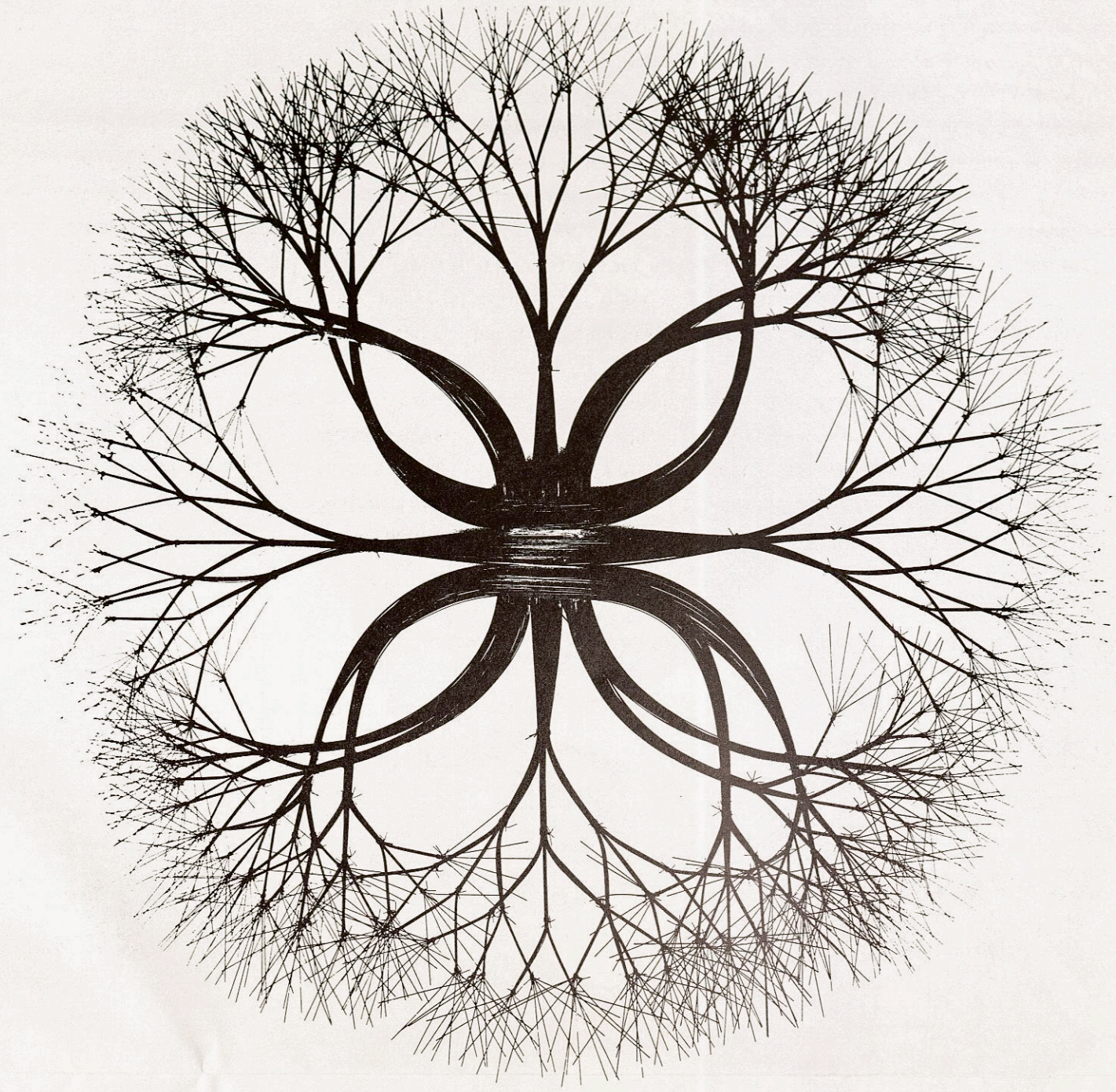


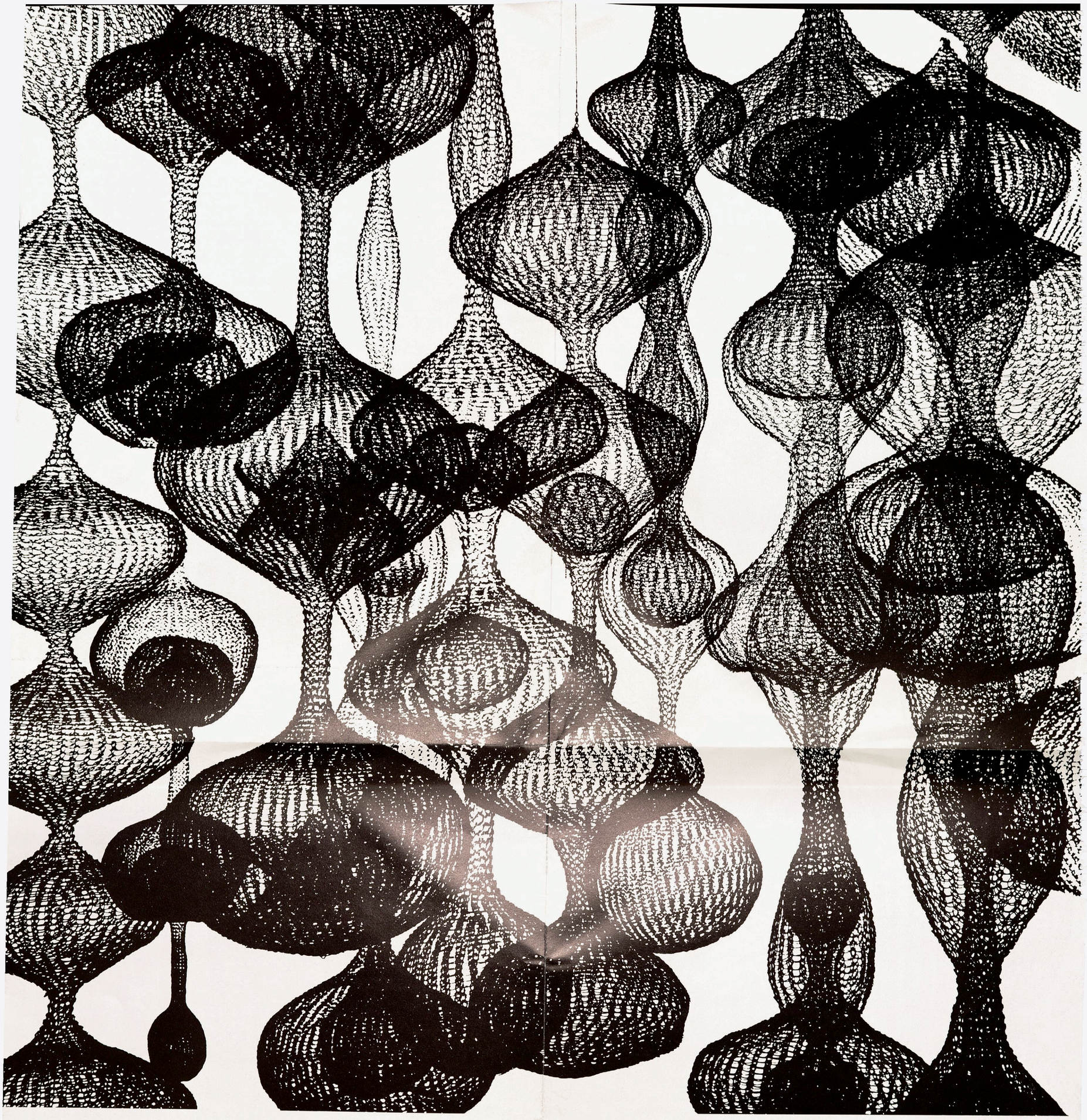
PHOTO: LAWRENCE CUNEO

RUTH ASAWA

YOU ARE CORDIALLY INVITED TO A RECEPTION FOR THE ARTIST FRIDAY, OCTOBER 5, 1973, 7:30 TO 11:00

BAXTER ART GALLERY / CALTECH / PASADENA

Ruth Asawa is by now nearly a public institution in San Francisco. Her recently installed fountain at the Hyatt House just off Union Square is a major tourist attraction; she is an art commissioner for the city; and she is the driving force behind a new and successful art program in the San Francisco schools. The daughter of truck farmers from Norwalk, California, she lived her early years close to the earth, contained in the discipline of a Zen Buddhist family. War and its hysteria sent her to a relocation camp at the Santa Anita race track, where she had a wonderful piece of luck. She made friends with several interned artists and began to draw seriously. From relocation camp she eventually found her way to that astonishing experiment in higher education, Black Mountain College. There she worked in an atmosphere of artistic discipline and philosophical expansiveness created by Joseph Albers and Buckminster Fuller. The variety of her background finds its way into her art—we see there joy in and oneness with nature, restraint and discipline, close observation and a good hand (Albers insisted on that), openness to ideas and willingness to experiment (Fuller wouldn't settle for less). Her crocheted and tied wire sculptures represent an absolutely original departure, a new use of materials, rooted in both nature and idea. Recently she has been involved in something approaching communal art, working with large numbers of people, often with children, directing them in group artistic endeavors. Her unsigned Hyatt House fountain is the product of many hands—aged from 3 to 90. Working with a homely material, baker's clay, using kitchen tools, she organized the talents of the many as a mother would those of her family. To call her "wife, mother, civic leader, artist, teacher," is not to point out the fragments of her diversity but, rather, to insist upon her unity and integrity.



ASAWA

CALIFORNIA INSTITUTE OF TECHNOLOGY

BAXTER ART GALLERY / OCT. 5 TO NOV. 12, 1973

BAXTER HALL OF THE HUMANITIES AND SOCIAL SCIENCES / TUESDAY THROUGH SUNDAY, 10 TO 5

PHOTO: LAWRENCE CUNEO

MEDIA RELEASE
February 1, 2007
Contact Erin Kurinsky/Tobey Moss
(323) 933-5523

Tobey C. Moss GALLERY

7321 BEVERLY BOULEVARD • LOS ANGELES CALIFORNIA 90036 • (323) 933-5523 FAX: (323) 933-7618
website: www.tobeycmossgallery.com • email: tobeymoss@earthlink.net

RUTH ASAWA

Natural Forms

Sculpture, Prints, Drawings

March 17 through April 28, 2007

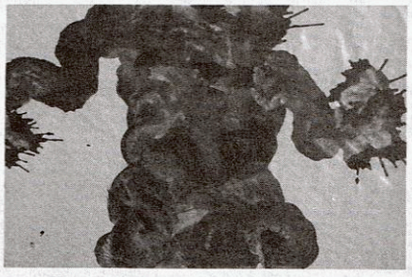
Opening Reception: Saturday, March 17 - 2 to 5pm

Asawa's unique voice is expressed in her elegant tied-wire sculptures. Airy and sensuously curved globes, baskets and lacy forms employ walls and ceilings, capturing space, light and a vista that encompass the environment. Asawa often creates "forms within forms" - as in *Untitled (Hanging Miniature Seven-Lobed Continuous Form within a Form)*. These complex arrangements of wire threads invite the viewer's exploration. Echoes of these forms can be seen in Asawa's "Desert Flower" lithographs that were created at the Tamarind Lithography Workshop in Los Angeles in the 1960s. She translates the delicate, woven forms of her three-dimensional sculpture onto the sheet.



Untitled (Hanging Miniature Seven-Lobed Continuous Form within a Form
Silver colored wire 2000
17 ½ x 3 ¾ x 3 ¾ inches

In contrast, her cast bronze sculptures are of the earth, relating to foliage and flower forms. Similar dense, flowing forms are apparent in Asawa's sumi ink "Plane Trees" created in the 1950s and 1960s and lithographs created on stone at Tamarind. In *Untitled (Free Standing Form Based on Nature)* of 1998, the organic form seems to build up to create a blossoming in bronze. The drawings and lithographs relate to Asawa's work in casting bronze, providing another link between her two-dimensional and three-dimensional worlds.



Plane Tree #12 1959
Sumi ink drawing on coated paper
12 ½ x 19 inches

Whether in wire or bronze, ink or on the stone, Asawa's affinity for natural forms is revealed.

Digital images available upon request.

RUTH ASAWA

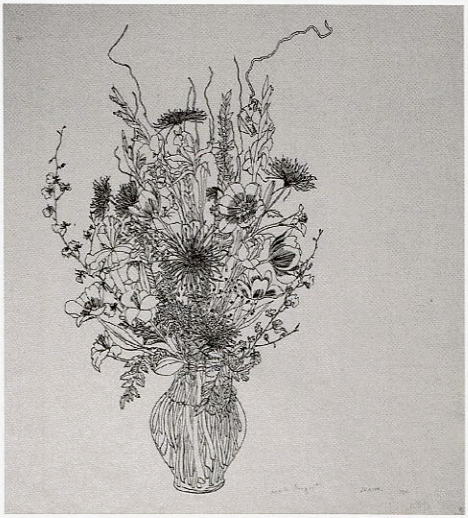
Natural Forms

Sculpture, Drawings, Lithographs

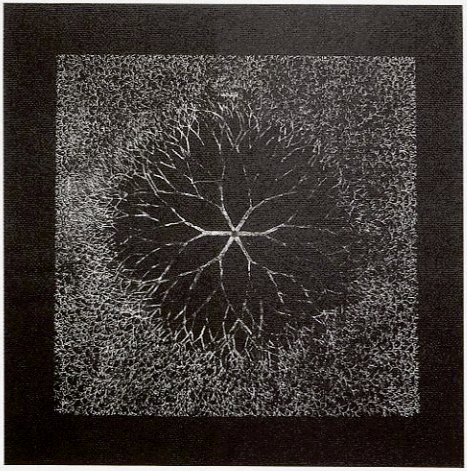
March 17 through April 28, 2007

Opening Reception:

Saturday, March 17 - 2 to 5pm



Anni's Bouquet Ink on vellum 1994 21 x 19 in



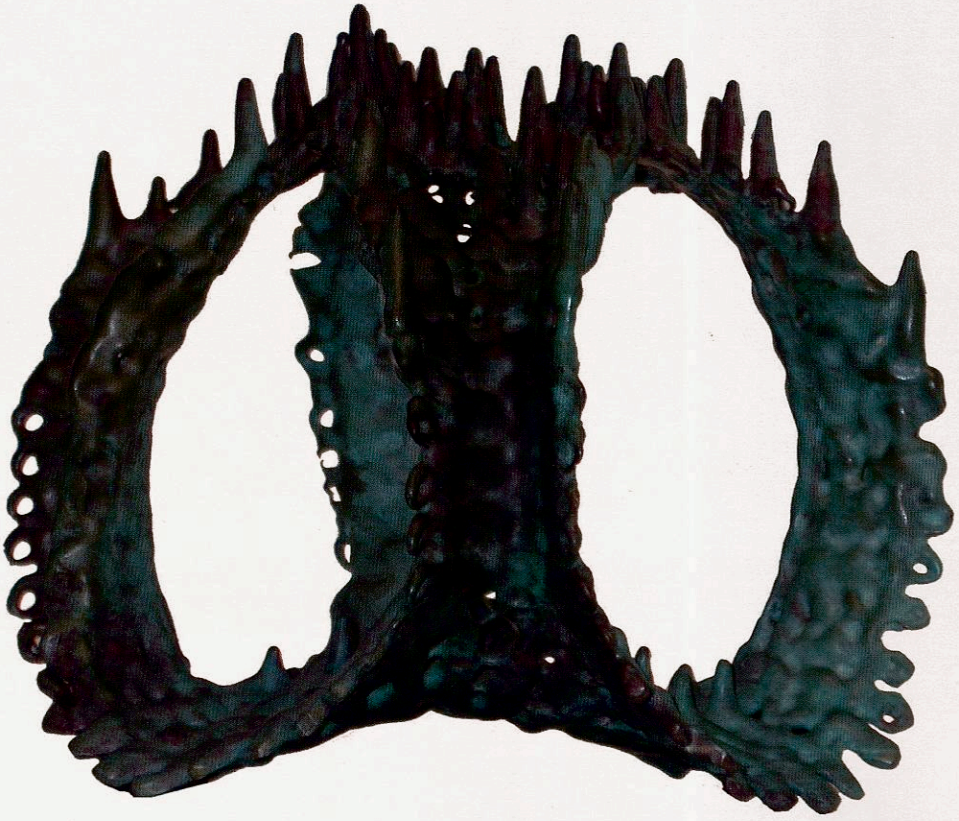
Desert Flower Lithograph 1965 Ed:20 T.1469 20 x 20 in

On view at the Japanese American National Museum, Los Angeles: *The Sculpture of Ruth Asawa: Contours in the Air*, March 10 through May 27, 2007, Organized by the Fine Arts Museums of San Francisco

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RUTH ASAWA



Untitled (Free Standing Form Based on Nature) Bronze, green patina 1998 7 3/4 x 8 3/4 x 8 3/4 in.

Tobey C. Moss
GALLERY

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RUTH ASAWA

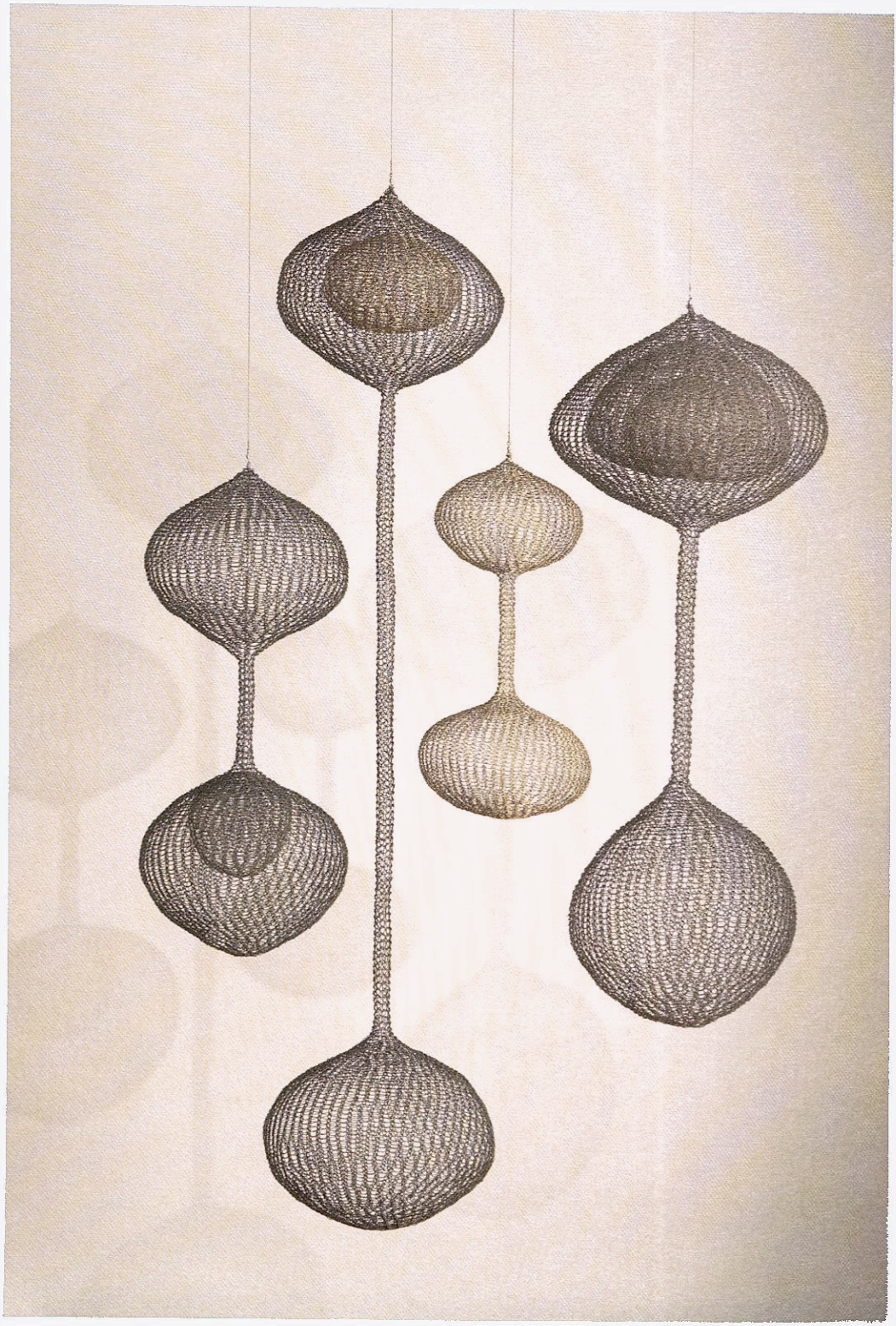
SHAPES & SHADOWS

November 29 – January 12, 2008

Reception Thursday, November 29, 5:30 to 7:30

RENA BRANSTEN GALLERY 77 Geary St., San Francisco, CA 94108
Tel 415-982-3292 Fax 415-982-1807 www.renabranstengallery.com

Untitled S.046 (a-d), 1961, galvanized steel wire, 60" x 17" x 17" (each piece) overall dimensions variable
Photo credit: Laurence Cuneo



Ruth Asawa with hanging sculpture, 1952
Photo © 2017 Imogen Cunningham Trust
Artwork © 2017 Estate of Ruth Asawa

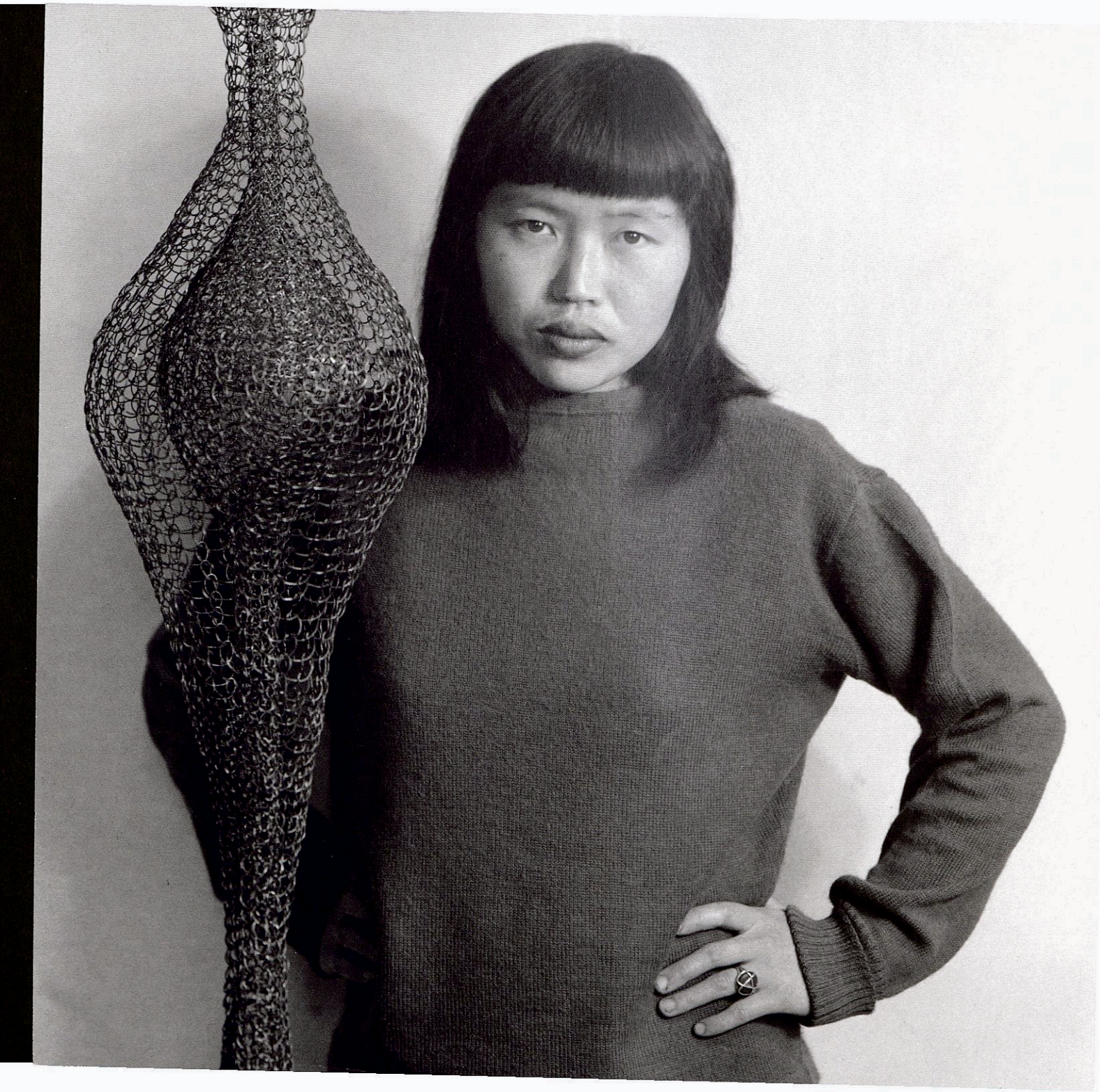
Ruth Asawa

September 13 through
October 21, 2017

Reception
Wednesday, September 13
6 to 8 PM

David Zwirner

537 West 20th Street
New York, NY 10011
212 517 8677
davidzwirner.com



Ruth Asawa: Life's Work

Opening Reception
Friday, September 14; 6–9pm

Curatorial Tour
Saturday, September 15; 1pm

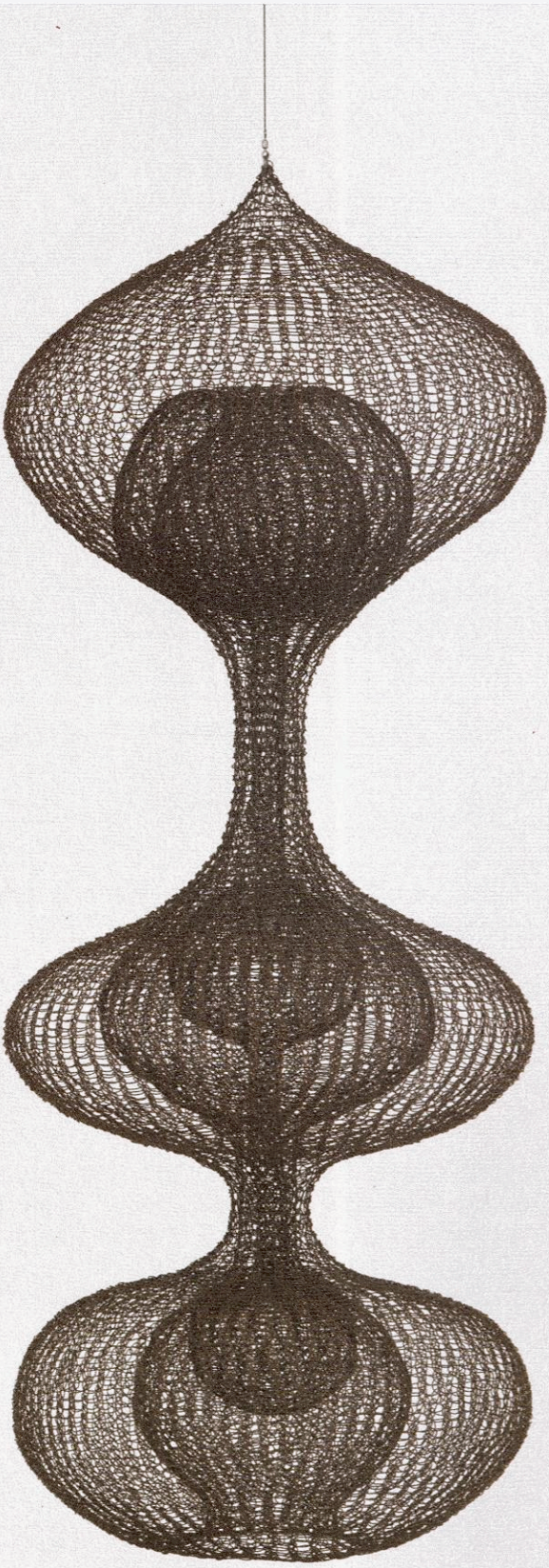
Dance Performance
Anagama by Emma Lanier
Saturday, September 15; 2:15pm

Front: Ruth Asawa, *Untitled* (S.453, Hanging Three-Lobed, Three-Layered Continuous Form within a Form), ca. 1957–59. Iron wire, 41 ¼ × 16 ½ × 16 ½ inches (104.8 × 41.9 × 41.9 cm). Private Collection. © Estate of Ruth Asawa, Courtesy The Estate of Ruth Asawa and David Zwirner. Photograph by Dan Bradica

Pulitzer Arts Foundation

3716 Washington Blvd
St. Louis, MO 63108

@pulitzerarts
pulitzerarts.org





RUTH ASAWA (B. 1926)
BMC Stamp (BMC.76)
Executed *circa* 1946-1949.



RUTH ASAWA (B. 1926)
BMC Stamp (SF.019)
Executed *circa* 1950.



RUTH ASAWA (B. 1926)
In and Out (BMC.98)
Executed *circa* 1946-1949.



RUTH ASAWA (B. 1926)
Meander Straight Lines (BMC.59)
Executed *circa* 1948.



RUTH ASAWA (B. 1926)
Dancers (BMC.56)
Painted *circa* 1948.



RUTH ASAWA (B. 1926)
Dancers (BMC.52)
Painted in 1946-1947.



RUTH ASAWA (B. 1926)
Meander Curved Lines (BMC.58)
Executed *circa* 1948.



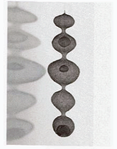
RUTH ASAWA (B. 1926)
Untitled (S.357)
Executed *circa* 1955.



RUTH ASAWA (B. 1926)
Untitled (S.481, Standing Open Basket Form)
Executed *circa* 1950.



RUTH ASAWA (B. 1926)
Untitled (S.459, Hanging, Open Form with a Disc, Four Upward Ears, and Four Downward Tails)
Executed *circa* 1950s.



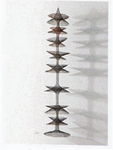
RUTH ASAWA (B. 1926)
Untitled (S.407, Hanging, Five-Lobed, Continuous Form within a Form with Two Spheres)
Executed *circa* 1952.



RUTH ASAWA (B. 1926)
Untitled (S.042, Hanging, Three Continuous Spheres with a Hanging Single Sphere at the Bottom and the Middle Sphere Contains a Small Sphere)
Executed in 1955.



RUTH ASAWA (B. 1926)
Untitled (S.358, Free-Standing, Double-Sided, Looped Basket-Shaped Form)
Executed *circa* 1955.



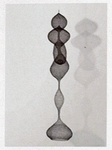
RUTH ASAWA (B. 1926)
Untitled (S.040, Hanging, Seven Open Hyperbola Forms that Penetrate Each Other, with a Half Hyperbola at the Top)
Executed *circa* 1957.



RUTH ASAWA (B. 1926)
Untitled (S.210, Hanging Single Open Form with Four Columns of Windows)
Executed in 1958.



RUTH ASAWA (B. 1926)
Red Meander on Pink (SF.031)
Painted *circa* 1958.



RUTH ASAWA (B. 1926)
Untitled (S.249, Hanging, Six-Lobed Continuous Form within a Form)
Executed *circa* 1958.



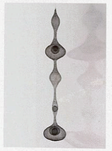
RUTH ASAWA (B. 1926)
Untitled (S.114, Hanging, Six-Lobed Continuous Form within a Form with One Suspended and Two Tied Spheres)
Executed *circa* 1958.



RUTH ASAWA (B. 1926)
Untitled (S.147, Hanging, Five-Lobed, Double-Layer, Continuous Form within a Form with a Sphere Suspended within the Top Lobe)
Executed *circa* 1958.



RUTH ASAWA (B. 1926)
Untitled (S.028, Hanging, Four-Lobed Continuous Form within a Form)
Executed *circa* 1958.



RUTH ASAWA (B. 1926)
Untitled (S.227, Hanging, Five-Lobed Continuous Form with Spheres Suspended in the Second, Fourth and Fifth Lobes)
Executed *circa* 1962.



RUTH ASAWA (B. 1926)
Untitled (S.041, Hanging Three Layers of Hourglass Forms with a Bud-Shaped Center)
Executed *circa* 1962.



RUTH ASAWA (B. 1926)
Untitled (S.034, Hanging, Single-Lobed, Five-Layer Continuous Form within a Form)
Executed *circa* 1962.



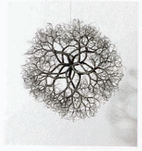
RUTH ASAWA (B. 1926)
Untitled (S.178, Hanging, Tied Wire, Single-Stem, Multi-Branched Form based on Nature)
Executed in 1962.



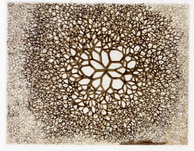
RUTH ASAWA (B. 1926)
Untitled (SD.133, Sculpture Drawing: Tied Wire Tree with Six Branches)
Executed *circa* 1970.



RUTH ASAWA (B. 1926)
Untitled (S.474, Wall-Mounted, Tied Wire, Open Center, Five-Petaled Form based on Nature)
Executed *circa* 1960s.



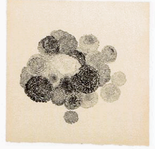
RUTH ASAWA (B. 1926)
Untitled (S.177, Hanging, Tied Wire, Closed-Center, Six-Branched, Double-Sided Form Based on Nature)
Executed *circa* 1962.



RUTH ASAWA (B. 1926)
Untitled (SD.012, Sculpture Drawing: Tied Wire Tree with Drops)
Executed *circa* 1970.



RUTH ASAWA (B. 1926)
Untitled (SD.085, Sculpture Drawing: Tied Wire with Eight Branches)
Executed *circa* 1970.



RUTH ASAWA (B. 1926)
Untitled (Flowers IV), from the Flowers suite
Executed in 1965.



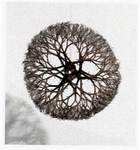
RUTH ASAWA (B. 1926)
Untitled (Flowers II), from the Flowers suite
Executed in 1965.



RUTH ASAWA (B. 1926)
Desert Flower
Executed in 1965.



RUTH ASAWA (B. 1926)
Untitled (S.131, Free-Standing, Tied Wire (over Chianti Bottle) Vase Form)
Executed *circa* 1963.



RUTH ASAWA (B. 1926)
Untitled (S.229, Hanging, Tied Wire, Double-Sided, Open-Centered, Three-Branched Form based on Nature)
Executed in 1964.



RUTH ASAWA (B. 1926)
Horsetail (PF.1015)
Excecuted in 1961.



RUTH ASAWA (B. 1926)
Untitled (S.206, Wall-Mounted, Tied Wire, Open-Centered, Six-Branched Form based on Nature)
Executed *circa* 1968.



RUTH ASAWA (B. 1926)
Untitled (S.339, Free-Standing Miniature Undulating Form with Eight Fluted Edges)
Executed in 1976.



RUTH ASAWA (B. 1926)
Untitled (S.120, Free-Standing, Reversible Undulating Form)
Executed *circa* 1975.



RUTH ASAWA (B. 1926)
Untitled (S.508, Hanging, Single-Lobed, Four-Layered Continuous Form within a Form)
Executed in 1977.

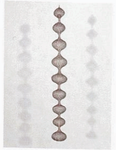


RUTH ASAWA (B. 1926)
Continuous (S.340, Miniature Hanging, Three-Lobed Continuous Form within a Form)
Executed in 1981-1982.

Ruth and her children at home, 1957.
© The Imogen Cunningham Trust, 2013., Artwork: © Ruth Asawa.



er dining room with tied-wire sculptures, 1963.
Cunningham Trust, 2013. Artwork: © Ruth Asawa



RUTH ASAWA (B. 1926)
Untitled (S.525, Hanging, Nine-Lobed, Single-Layered Continuous Form with Sphere in Top Lobe)
Executed *circa* 1980s.



RUTH ASAWA (B. 1926)
Untitled (S.332, Free-Standing Open Basket Form)
Executed *circa* 1990.



RUTH ASAWA (B. 1926)
Untitled (S.015, Hanging, Two Interlocked Spheres with a Small Sphere in the Center)
Executed *circa* 1980s.



RUTH ASAWA (B. 1926)
Untitled (S.143, Hanging, Five-Lobed, Multi-Layered Continuous Form within a Form)
Executed in 1996.



RUTH ASAWA (B. 1926)
Untitled (S.005, Free-Standing Vessel Form)
Executed in 1997.



RUTH ASAWA (B. 1926)
Untitled (S.086, Hanging, Two-Lobed, Three-Layered Continuous Form within a Form)
Executed in 1996.



RUTH ASAWA (B. 1926)
Untitled (S.144, Wall-Mounted, Tied Wire, Open Centered, Six-Pointed Star with Six Branches)
Executed in 1998.



RUTH ASAWA (B. 1926)
Untitled (S.297, Hanging, Miniature Four Spiraling Columns of "Open Windows")
Executed in 2000.



RUTH ASAWA (B. 1926)
Untitled (S.288, Hanging, Miniature Single-Lobed, Three-Layered, Continuous Form within a Form)
Executed in 2000.



RUTH ASAWA (B. 1926)
Untitled (S.300, Hanging, Miniature Single-Lobed, Three-Layered Continuous Form within a Form)
Executed in 2000.

CHRISTIE'S
PRIVATE SALES



© The Imogen Cunningham Trust, 2013. Artwork: © Ruth Asawa

ruth asawa

objects & apparitions

EXHIBITION

May 6–31, 2013

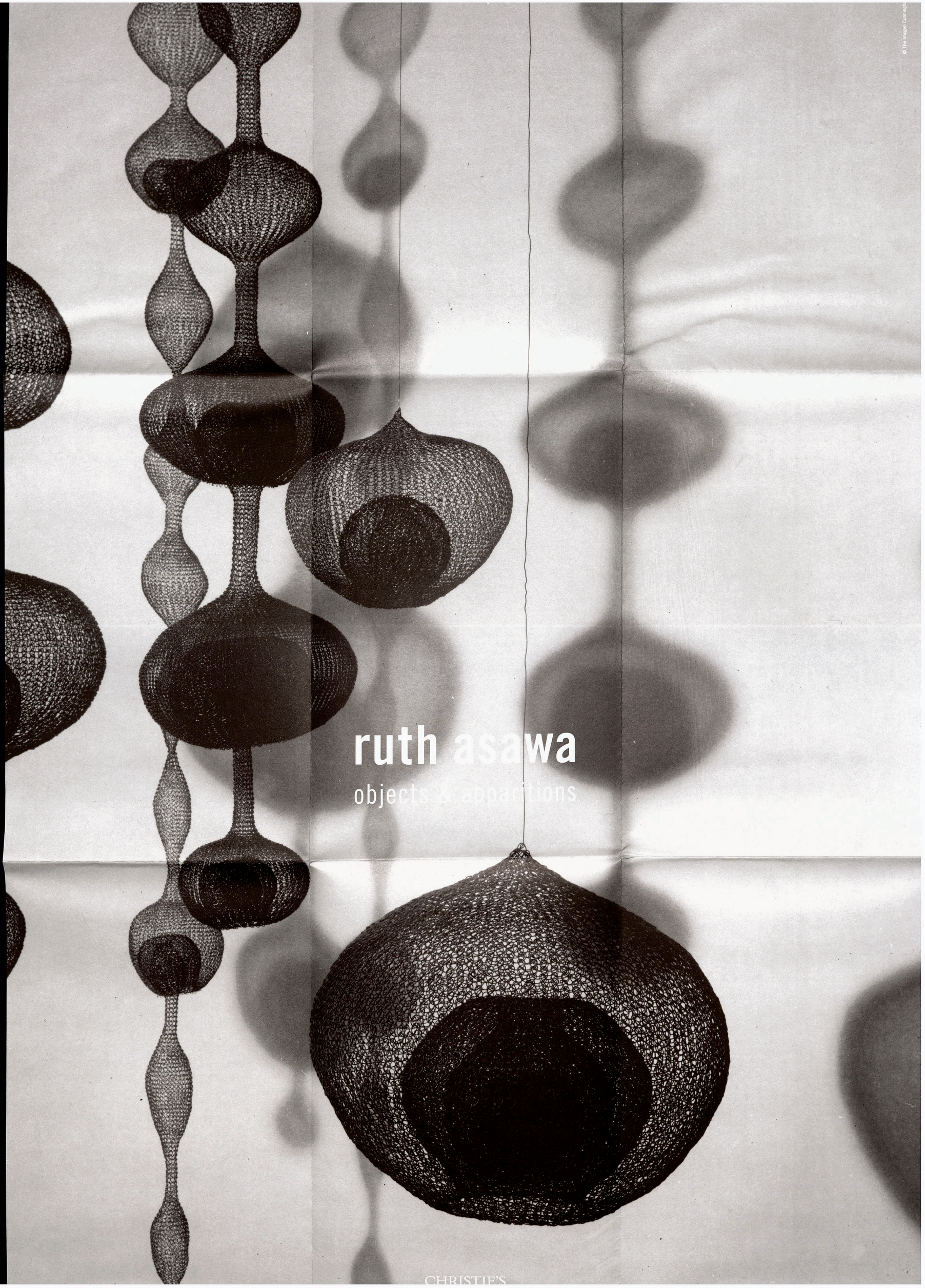
Christie's Private Sales Gallery
1230 Avenue of the Americas
20th Floor, New York, NY 10020

Christie's is proud to present a survey exhibition dedicated to one of America's most talented artists of the 20th century, Ruth Asawa. The three-week show features an extraordinary grouping of 50 works – for private sale or on loan – which offer a rare and comprehensive view of Asawa's pioneering body of work. This occasion marks the artist's first major solo show in New York in over 50 years.

Organized with the assistance of the family of Ruth Asawa, the exhibition traces the development of Asawa's artistic journey, from her early works on paper to her pioneering modernist sculptures. On view alongside the artwork will be additional documentary source materials including vintage photographs of the artist and her work taken by the renowned photographer Imogen Cunningham.

The exhibition is accompanied by a fully illustrated catalogue, complete with original texts by poet and art critic John Yau, and Nicholas Fox Weber, Executive Director of th

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PRIVA



ruth asawa

objects & apparitions

CHRISTIE'S

© The Imogen Cunningham

ruth asawa

Ruth Asawa has lived a rare and unique life as an artist. Her life, like her art, has been shaped by social and political impositions. As a teenager in the early 1940s, Asawa and her family were sent by Executive Order to an internment camp along with approximately 120,000 fellow Japanese-Americans. Under the tutelage of professional artists who were also held captive in the camps, Asawa began exercising freedom through her art while the government stripped her of her civil liberties.

In 1946, Asawa was recruited to attend Black Mountain College, the progressive art-focused educational community in North Carolina where she spent three years studying with visionaries such as Josef and Anni Albers, Ilya Bolotowsky, Merce Cunningham and Buckminster Fuller. From the teachings of these legendary artists, Asawa absorbed fundamental lessons that instilled a "less is more" approach to art making.

Asawa's work gained prominence on the international stage during the 1950s, appearing several times in important museum exhibitions as well as the 1955 São Paulo Biennial. Most recently, she has been celebrated through major solo retrospective exhibits at the Oakland Museum (2002), the M.H. de Young Memorial Museum (San Francisco, 2006), and the Japanese American National Museum (Los Angeles, 2007).

CHRISTIE'S
PRIVATE SALES

ruth asawa

objects & apparitions

Photo by Nat Farbman / Time & Life Pictures / Getty Images. Artwork: © Ruth Asawa.

Line Reference Target LRT-BE4-V2

Contacts

Jonathan Laib
jlaib@christies.com
+1 212 636 2100

Charlotte Perrottey
cperrottey@christies.com
+1 212 636 2100

christiesprivatesales.com



CHRISTIE'S PRIVATE SALES GALLERY

1230 Avenue of the Americas, 20th Floor
New York City

objects & apparitions

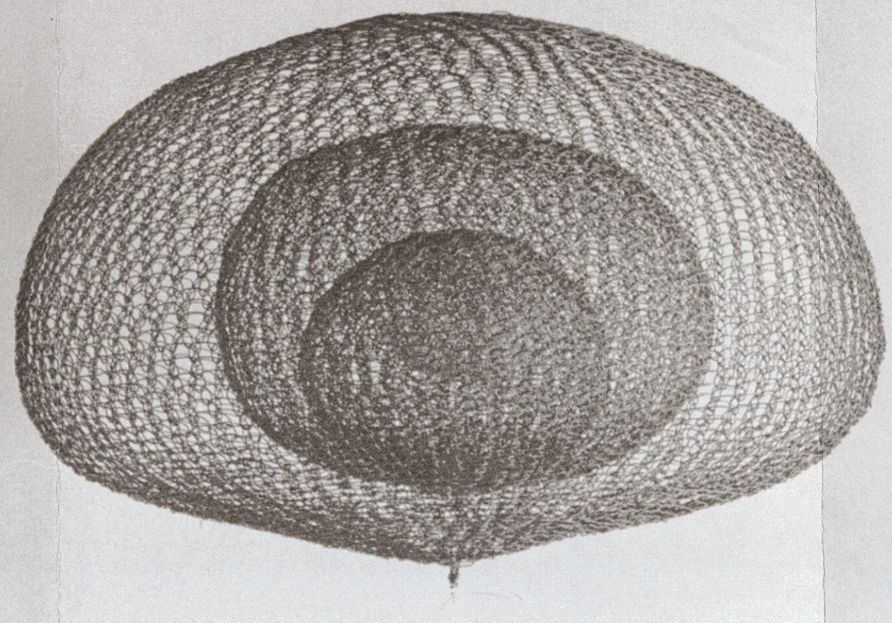
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Organized with the assistance of the family of Ruth Asawa, the exhibition

Line Reference Target LRT-BE4-V2

EXHIBITION

May 6–31, 2013



CHRISTIE'S PRIVATE SALES GALLERY

1230 Avenue of the Americas, 20th Floor

New York City



objects & apparitions

Christie's is proud to present a survey exhibition dedicated to one of America's most talented artists of the 20th century, Ruth Asawa. The three-week show features an extraordinary grouping of 50 works – for private sale or on loan – which offer a rare and comprehensive view of Asawa's pioneering body of work. This occasion marks the artist's first major solo show in New York in over 50 years.

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Contacts

Jonathan Laib
jlaib@christies.com
+1 212 636 2100

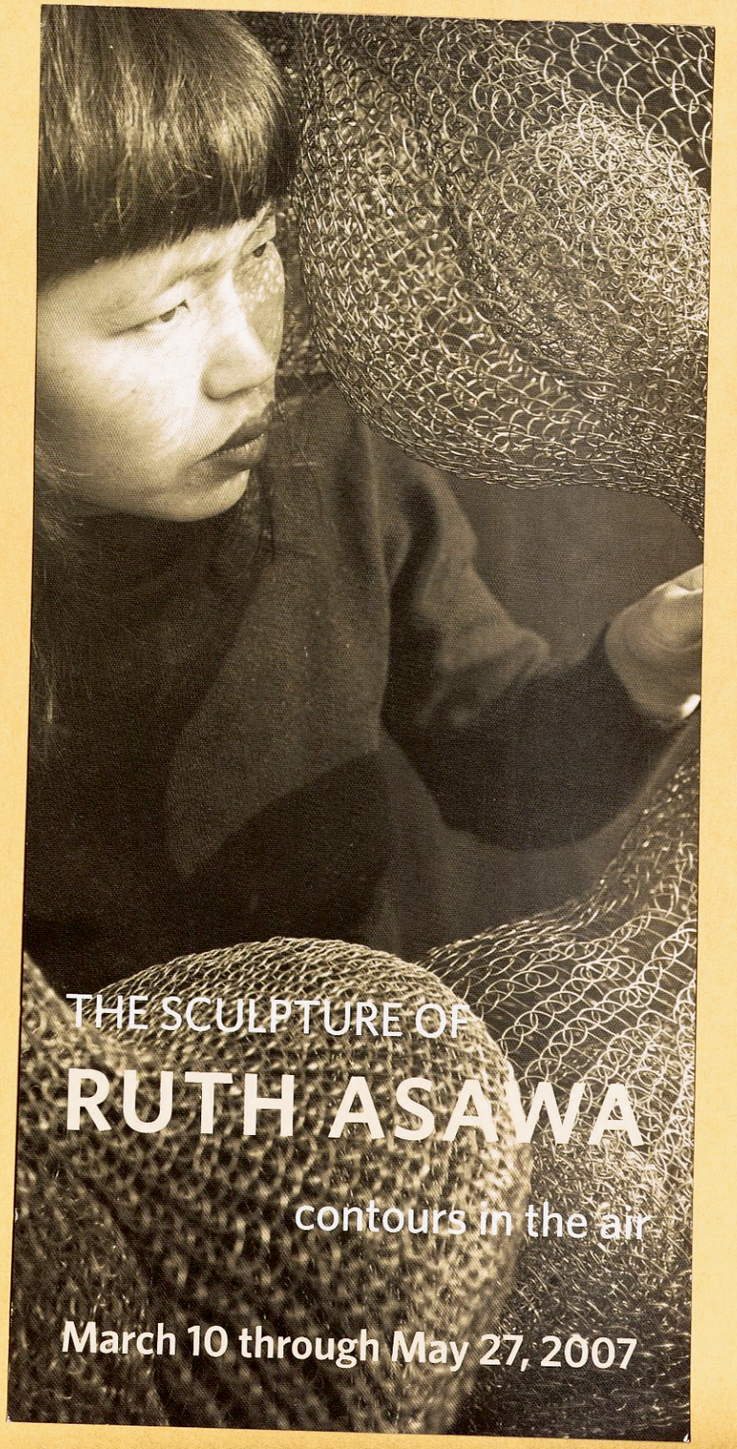
Charlotte Perrottey
cperrottey@christies.com
+1 212 636 2100

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National Museum (Los Angeles, 2007).

ASAWA only

ONE-MAN



ASAWA only

ONE-MAN

The Sculpture of Ruth Asawa: Contours in the Air
March 10 through May 27, 2007

As one of America's most important women artists of this century, Ruth Asawa produced a body of work celebrating the richness and beauty of everyday life through the use of graceful and intricate forms as demonstrated in her famous wire sculptures, drawings, and paintings.

The Sculpture of Ruth Asawa: Contours in the Air has been organized by the Fine Arts Museums of San Francisco and is supported, in part, by the LEF Foundation.

The Los Angeles presentation of *The Sculpture of Ruth Asawa: Contours in the Air* is made possible, in part, by the generous support of The Henri & Tomoye Takahashi Charitable Foundation, the Aratani Foundation, and The James Irvine Foundation. Additional support was provided by Ernest & Kiyo Doizaki and Hazel & Kokki Shindo. Media Sponsors: *Los Angeles Downtown News*, KSCI-TV and the *Rafu Shimpo*.

Public Programs

Saturday, March 11 • 2:00 PM
Conversation with Curator Daniell Cornell & Aiko Cuneo, Asawa's Daughter. Moderated by Karin Higa.

Sponsored, in part, by The James Irvine Foundation and the Department of Cultural Affairs, City of Los Angeles.

Saturday, April 14 • 2:00 PM
Teaching Art with Sally Woodbridge, Co-founder, Alvarado Art Workshop, and Paul Lanier, Asawa's Son.

Saturday, May 5 • 2:00 PM
Conversation with June Wayne, Co-founder, The Tamarind Lithography Workshop, Ernest de Soto, Master Printer & Tobey Moss, Art Dealer.

Saturday, May 19 • 2:00 PM
Sculpture as a Feminist Artform?

Visit www.janm.org. for performance details and a full calendar listing of events. For advanced reservations, call 213.625.0414. Public programs, excluding the special performances, are FREE with Museum admission.

Other exhibition features include: a special audio cell phone exhibition tour; an in-gallery wire sculpture activity; and excerpts from a life history interview with Ruth Asawa will be shown in the Terasaki Orientation Theater.

Image credits: Front: Ruth holding a form-within-form sculpture, 1952. Photograph by Imogen Cunningham. Back: *Untitled* (detail), 1964. *Sonata* (detail), N.D. *Wintermass* (detail), late 1960s. *Untitled* (background), 1961.

JAPANESE AMERICAN NATIONAL MUSEUM
369 East First Street, Los Angeles, CA 90012
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ASAWA only

ONE-MAN

RUTH ASAWA

sculpture & works on paper

December 1 - January 14, 2006

Reception: Thursday, December 8, 5:30 - 7:30

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Ruth Asawa: Knit Together

through

January 28, 2007

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A PREVIEW AND RECEPTION

RUTH ASAWA AND ED LUND

SUNDAY, THE SECOND OF APRIL
NINETEEN HUNDRED AND SEVENTY-EIGHT
SEVEN UNTIL NINE O'CLOCK IN THE EVENING

3033 EAST YALE AVENUE - FRESNO, CALIFORNIA
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